

Handbook for Artists

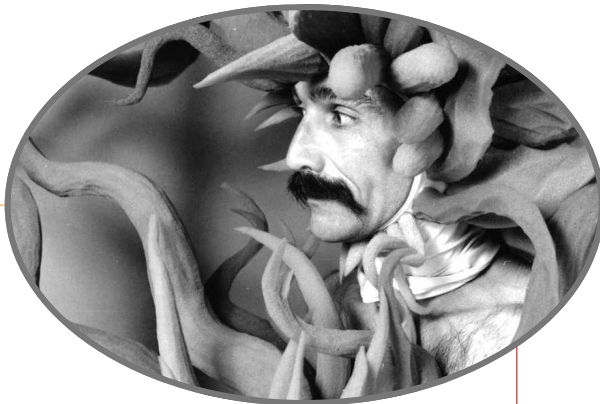
arts education program



Utah Division of Arts and Museums/Utah Arts Council

artseducation.utah.gov

Specifics for Artists



How an Artist Becomes Eligible for the AE Roster

Any artist who can demonstrate artistic excellence and the ability to engage a student (child or adult) in the creative process is eligible for the AE Artist Roster. Applications are accepted at all times and are available on our Web site at artseducation.utah.gov. Reviews are conducted periodically.

AE's office will notify artist of acceptance to the AE Roster and begin collecting information for their file. The Artist Roster is located on artseducation.utah.gov.

The AE panel seeks artists who are current and productive in their chosen art form. Portfolios and applications should demonstrate active engagement in the practice of art at the time of submission.

Artists accepted to the program must be able and willing to:

- ◇ Engage residency participants in the creative process.
- ◇ Define and implement strategies to measure what participants have learned during your residency.
- ◇ Demonstrate commitment of the AE program's philosophy and guidelines.
- ◇ Attend orientation and professional development meetings.
- ◇ Submit final reports, evaluation, and documentation for each residency completed in a timely fashion.
- ◇ Work well in an educational setting and demonstrate an understanding of school and community cultures.
- ◇ Design programs and workshops for students and teachers.
- ◇ Develop community and leadership arts projects.
- ◇ Plan a performance or exhibit that demonstrates the work of the students/participants.
- ◇ Plan a performance or exhibit of the artist's work (your own work).

Opportunities for Artists in the AE Program

Arts Learning Grants

The artist may work in a school or with any age group in an appropriate facility, with sessions scheduled over a number of weeks. Scheduling should accommodate both the school and the artist.

Every residency/project includes a community event to which the public is invited and a teacher/staff in-service, which supports the state arts core curriculum (for schools). In this workshop artists are asked to provide instructional activities that teachers/staff can implement after the residency/project ends.

Residencies/projects are different from single performances or exhibitions because the artists integrate their work into the learning life of students, schools, and communities over a sustained period of time.

Target Groups

Every residency/project is highly encouraged to have at least one target group. Target groups, with a maximum of 35 students, are the primary participants and meet with the artist a minimum of 8 hours. Target groups are those participants the sponsor wants to have maximum experience with the artist.

Workshop Groups

Workshop groups are also highly encouraged to meet with the artist a minimum of 3 hours. Target and workshop groups together can constitute the bulk of the residency/project. No required number of workshop groups exists. Sites are encouraged to schedule all their sessions as target groups to achieve maximum effectiveness from the residency/project. However, a sponsor with a large population will be able to include a larger number of direct participants by striking a balance between target and workshop groups.

The sponsor and artist may negotiate the number of times an artist is to visit the site, and the sponsor may use part of its grant money to pay for extra trips.

Teacher Initiated Projects (TIP)

The purpose of the TIP Grant is to provide one-on-one instruction by an artist for a teacher to help develop the teacher's skill in a particular artistic discipline. Promotes artistic excellence and focuses on arts learning for the classroom teacher.

The artist is paid a total of \$500, at \$30 per hour this comes to be about 16 hours of one-on-one instruction. The Arts Education Program pays the artist directly after the submission of all required reports. **Funds only cover salary of artist.**

Obtaining Arts Learning Residencies/Projects

Sponsors must have their artist in place by the time they apply for funding (March). Therefore, your artist statement and photograph in the Roster are very important. It is the only information potential sponsors initially have with which to select artists. You should be very specific about your preference of working with residency/project and/or Teacher Initiated Project activities. You may update your statement and photo as often as you choose; we suggest color photos of your work and perhaps student work.

If you know a school is applying for funding, contact them in the fall. When contacting a potential sponsor in person or by telephone, prepare a verbal description of your plan for a residency or project ahead of time. Sponsors are most likely to hire those artists who have effective and concise presentations. Do not misrepresent yourself or what you can accomplish in a residency or project.

Let us know if you have trouble contacting the school of your choice.

You may want to prepare a portfolio or other type of written presentation for prospective sponsors, which includes the following information:

- ◇ A statement of your possible goals for the target group(s) and for the workshop groups, and your willingness to plan and partner with the classroom teacher or on-site coordinator.
- ◇ Description of a proposed community event, such as an exhibit, performance, or reading. This event will introduce your work to the community, and preferably will include the work of participants as well.
- ◇ A statement of your artistic philosophy and how you plan to communicate it to the participants.
- ◇ A statement of your ideas for teachers' in-service and how the teachers will benefit from the experience. Explain how you will address the state core curriculum as part of the in-service. The AE office can provide you with the Utah State Fine Arts Core Curriculum.
- ◇ A summary of your professional experience.
- ◇ If available, letters of recommendation from prior sponsors.
- ◇ Samples of your work.
- ◇ Samples of work from prior residencies/projects, such as student artwork, anthologies of student writings, or recordings and videos of performances.

Planning a Residency/Project With the Sponsor

Once you are contracted for a residency/project, the sponsor and the artist must work together to plan the particulars. If possible, meeting in person is preferable, but you may have to work by phone or email because of distance. Whether you work in person or by phone, prevent potential misunderstandings by following up your discussions with a written copy of your understanding of the arrangements made. Some artists design their own agreement forms that specify their space, equipment, and logistical needs which they send to the sponsor of each residency/project.

The artist and the sponsor are jointly responsible for planning and creating the residency/project activities together with the State Fine Arts Core Curriculum and grade level in mind, which adheres to AE guidelines. If you feel that there is controversy in the planning of the activities and schedule, please contact the AE office and let us handle the situation. Do not compromise on this point. The artist risks forfeiting salary or being substituted at a site if he or she does not comply with our guidelines.

School Residencies/Projects

In planning your residency/project with the sponsor, keep the following suggestions in mind:

- ◇ At least one target group may meet for a minimum of 8 hours. More than one target group may meet, upon agreement between you and the sponsor.
- ◇ The balance of your teaching time may be spent with workshop groups that meet a minimum of 3 hours.
- ◇ Each target and workshop group session must last at least 50 minutes.

Do not plan more than four sessions a day (target and workshop groups combined) except under special circumstances, i.e. a holiday, etc. **Although the sessions are 50 minutes long, for the purposes of your payment each session is considered one hour long, allowing for time to get between classes and to set up.**

- ◇ No more than 35 students participate in any target or workshop group except in special circumstances, such as theatrical productions and choral groups.
- ◇ You must provide at least one in-service for the faculty or community staff that includes specific activities and instructions in the techniques of teaching your art form. AE regards this activity equal in importance to teaching students. Providing a teacher/staff in-service is therefore part of your responsibility. The objective of residencies/projects is to have a lasting impact on the way and the extent to which arts learning activities are continued after your departure. Teacher in-services assure that this objective is achieved. In-services also address the Fine Arts Core Curriculum required of teachers.

- ◇ **Required:** the on-site coordinator and you should provide at least one event open to the community at large, such as a performance, an exhibit, or a reading. This is your opportunity to display your work to the community. Preferably the event will include the work of students, as well as your own work so the community can see what has been achieved in the residency. These events are helpful tools for advocacy.
- ◇ Planning for the community event should begin during your first meeting with the sponsor. Offer your ideas on how the event may be best promoted. Be sure to let your sponsors know what you will require in the way of space and equipment and be specific. Don't take for granted, for example, that they will know you like to read from a lectern and that you need water and a microphone. Let them know preferably in writing every detail that will enable you to give your best performance.

Community Residencies/Projects

- ◇ Residencies/projects that take place at community sites (such as day care centers, prisons, homeless shelters, and after-school programs for at-risk children) will necessarily require greater flexibility in terms of scheduling.
- ◇ Target groups may meet only once a week for a longer period of time instead of several times. The residency/project might take place at several sites over the course of an extended period of time.



Utah Core Curriculum Standards in the Arts

The Utah State Office of Education mandates that schools teach the Utah State Fine Arts Core Curriculum. AE provides artists with copies of the Utah State Fine Arts Core Curriculum. Please review and be familiar with the core. AE works in partnership with the Utah State Office of Education and actively supports implementing the Utah State Fine Arts Core Curriculum. Artist and sponsor evaluation forms now provide for a list of core components that were addressed in the residency/project.

Unfortunately, in a time when funds are limited and increasing demands are being made on teachers, policy makers often view arts instruction as a “frill.” More and more often, AE has to justify to principals, teachers, and superintendents the benefits of placing artists in school settings. Educators are increasingly under pressure to demonstrate how their programming addresses the Utah core curriculum. As artists, please demonstrate your support of the core curriculum. Artists can potentially illustrate the most creative methods for teaching the core.

Many artists already address the core objectives in their residencies/projects. Some not only teach the Utah State Fine Arts Core Curriculum but also address elements of the language arts, math, science or social studies core, as well. For example, an artist may teach the solar system through dance, or use a historical or current event as the basis for a play. It is important that you point out just how your residency will address the core curriculum when you discuss residency plans with a prospective sponsor. If you do not do so, be prepared for the possibility that the sponsor may ask you: “Which of the mandated state core objectives will this residency/project and teacher in-service address?” If you cannot articulate your familiarity with the core curriculum you run the risk of not obtaining the residency.

At the beginning of each contract year, artists will be asked to identify objectives in the core curriculum standards in the arts, which they address in the normal course of their residency or project activities. Additional core elements from other curricula such as science, math, social studies, and language arts should also be identified by the artist. If artists want to identify objectives for math, science, etc., AE will forward to the artist the curriculum standards they request.

A copy of the National Standards and copies of the Utah State Core curriculum standards in the arts for music, dance, visual arts and theater are available for downloading on the Web at <http://www.schools.utah.gov/curr/finearts>. The AE office will be glad to help you plan your residency or project so that these requirements will be met.

Obligations of the Artist

Your most important responsibility: You represent the Utah Division of Arts & Museums, the Arts Education Program, and the National Endowment for the Arts. You may be the first and only such representative the sponsor and its community has ever encountered. Your behavior and attitudes may determine how the sponsor and the community view artists and the arts for the rest of their lives, especially if their experience with artists and the arts has been minimal.

AE occasionally encounters Utahns who have been permanently prejudiced against “Art” because of one unpleasant residency experience. Whether a sponsor ever again applies for an artist residency or an arts education project may depend on you.

The artist as role model Just as important as the skills you teach in the classroom, you are a model for students, teachers, and the community. If a residency or project goes well, schools and community sites continue their enthusiasm about arts education. One negative experience with an artist may cause a site to sever any future contact with the Utah Division of Arts & Museums or artists. In essence, you are the ambassador and spokesperson for not only your art form but for Arts Education, the Utah Division of Arts & Museums and the National Endowment for the Arts. Please remember that.

As much as possible, share your own work with students, teachers, and community members. Ask for input about your works in progress. By sharing your work with students, you help them learn that feedback from others is part of the creative process, and that the perfection of technique is a lifelong learning experience. There is no better illustration of the principles you teach than your own work.

Populations With Special Needs

By federal law, individuals with special needs must not be excluded from residency/project activities. We are asked in our yearly evaluation reports to the NEA specifically what percentage of those individuals served are minority or at-risk populations.

Resources and training for artists and sponsors serving populations with special needs are available through Art Access.

Financial Matters

Partially Completed Residencies/Projects

If the artist becomes ill, or other emergencies prevent completion of a residency/project, the school or school district has two options:

1. The residency or project may be rescheduled when the artist is available.
2. The school or school district may reschedule the residency or project with another artist. Should this happen, the original artist must return any advance payments. An artist able to complete some but not all of a residency or project will be paid salary and travel based on the days worked.

If an artist cancels a residency or project for reasons other than illness or extreme emergency, his or her standing on the AE roster will be in jeopardy and will be reviewed by the AE Board committee.

How the Artist Is Paid

In residencies/projects, sponsors receive all funding to pay for activities, including the artist's salary. AE does not pay the artist, with the exception of TIPs. All arrangements and costs for air travel, per diem, materials, and other expenses are negotiated between the artist and sponsor.

Sponsors use the AE roster to secure the artist. All contracts and formal agreements, however, are between the artists and the sponsor. These agreements do not involve the AE office except that AE, through its Roster, provides artists.

Sponsors are expected to pay artists \$30 per hour, \$25 per 10 hours of residency contact time, and if applicable a food per diem, lodging, and mileage reimbursement (applicable after 60 miles round-trip). Please call the AE office to obtain specific rates on food per diem and mileage reimbursement.

AE artists are independent contractors, and as such are responsible for their own taxes; nothing is withheld from your check. If you are not experienced with independent contracting, you should check with an accountant to find out what is required of you by the state and federal tax agencies. You may be required to file a quarterly estimated tax return.



Planning Calendar for Artists

January

Sponsors must choose an artist before submitting their application. Artists may encourage sponsors to apply and assist them in the application process. If you plan to contact potential sponsors to encourage them to apply, we suggest you start well before January.

March DUE DATE

Sponsor grant applications are due.

May/June

AE sends out notice of sponsor grant awards.

Scheduling Residency/Project Dates

Get together with the sponsor to plan your residency/project schedule. The sponsor should initiate the process, but take the initiative in contacting the sponsor if you do not hear from them. Busy administrators may need to be reminded of planning schedules and due dates.

Two Months Before the Residency/Project

- ☐ Discuss with the sponsor what their goals and expectations are for the residency/project and review the appropriate components of the State Fine Arts Core Curriculum.
- ☐ Work with the sponsor and define the residency/project details, such as how many classes and which will make-up target groups and which will be workshop groups; how often the classes will meet and what activities will be done; and how your individual skills and artistic philosophy address the goals of the state core curriculum.
- ☐ Provide the sponsor with a list of supplies and equipment needed for the residency/project.
- ☐ Discuss your requirements for studio and rehearsal space with the sponsor. Consult with the sponsor and decide the content of the teacher in-service instruction.
- ☐ Give your suggestions to the sponsor as to what materials teachers may use to prepare the students for the residency/project.
- ☐ Decide jointly about how the school will document the residency/project, i.e., with photographs, video recording, an anthology, etc.
- ☐ Provide the sponsor with information about yourself and your art for publicity in local media.
- ☐ Ask if the sponsor can provide school lunches for you. The sponsor may be willing to arrange housing with community members if you prefer it. However, they are not obligated to do so, therefore make your inquiry accordingly.

Six Weeks Before the Residency/Project

Finalize schedule, supplies, housing, other arrangements, and any additional details that have not already been taken care of.

Three Weeks Before the Residency/Project

A final review with the sponsor of details of schedule, housing arrangements, and supplies, if necessary.

Day 1 of the Residency/Project – Orientation

- ☐ You will meet with the teachers involved, the principal, and the on-site coordinator to review the schedule and mechanics of the residency/project.
- ☐ The sponsor may introduce you to the residency community through an introductory assembly, a PTA presentation, an exhibit of your work, a dinner with members of the community, or other appropriate activity.

During the Residency/Project

The sponsor's planning committee will meet for on-going evaluation and as necessary to discuss any problems or changes that are needed.

The artist risks forfeiting fees or being substituted at a site if he or she does not comply with the scheduling parameters.

After the Residency/Project

Final Evaluation :

- ☐ You can meet with the sponsor to discuss whether objectives of the residency were met. At this time you should exchange mutual constructive feedback.
- ☐ Submit your Artist Report Form *immediately* after the residency/project.

Short-Term Employment Opportunities

AE Roster artists may be invited to do any of the following:

- Conduct one-to-three day workshops for teachers at a Summer Arts Retreat or regional workshop.
- Perform, provide lecture demonstrations, workshops, or exhibits at AE co-sponsored events such as the Governor's Conference on Families in Education, Governor's Awards Dinner, state educational conferences, national professional conferences, or community festivals.
- Provide design, photographic, writing, artistic, or other professional services for the AE office.
- Provide other services as needed.

Artists are paid a minimum of \$30 per hour plus expenses for such services.

Occasionally, the fee may exceed \$30 per hour for full-length performances. The exact amount will depend on the budget for the particular event.

Professional Development Opportunities

AE offers professional development opportunities for artists. Some may be sponsored by the AE program, or may be offered in partnership with another entity such as the Utah State Office of Education or Art Access. In other cases, they may be sponsored by an outside artistic or educational organization that we feel provides an exceptional opportunity for our artists.

For example, on one occasion AE offered literary artists the opportunity to attend a literary conference in Montana. AE paid for registration and part of the travel and lodging costs. When Dance and the Child International met in Salt Lake City, AE paid registration costs for AE dancers to attend the ten-day conference.

AE may provide support for artists who want to work in a mentor relationship under a more seasoned artist-in-residence, or who want to learn more about teaching situations that are unfamiliar to them. An example might be learning how to design lessons for hearing-impaired children, or any similar activity to promote artistic growth.

Artists are not paid a salary or fee to participate in professional development activities. AE's involvement is limited to paying registration and, if our budget allows, part or all of the artist's travel expenses.